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ABSTRACT

This guide focuses on literature to entertain and literature to understand one's self. Designed primarily for independent use by students, several of the literary selections in each section of the guide are followed by the same sequence of questions so that students can develop a pattern for questioning themselves. The first section, on literature to entertain, contains the following subsections: an introductory questionnaire, suggested readings, folktales, major projects, poetry to entertain, and drawing conclusions about literature to entertain. The second section, on literature to understand one's self, includes 11 subsets: introductory questionnaire, suggested readings, reading fiction to understand one's self, finding informational material to understand one's self, developing a habit or hobby of strengthening vocabulary, reading expository material for study purposes, questioning to encourage critical and creative reading, saving time in taking notes from reading, reading fact and fiction to understand one's self, major projects, and drawing conclusions about literature to understand one's self. (HOD)

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WAYS TO EXPERIENCE LITERATURE:

A Reading-Communicating Program for High School Students.

Guidebook I:

Literature to Entertain
Literature to Understand One's Self

Norma B. Kahn

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WAYS TO EXPERIENCE LITERATURE

A Reading-Communicating Program

for High-School Students

AN INTRODUCTION TO THE TEACHER

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Description

This set of two guidebooks, WAYS TO EXPERIENCE LITERATURE, is designed as a reading and communicating program primarily for students in grades 10-12, with a possible extended audience of grades 7-13.

The guidebooks are based upon five values of literature for the individual:

Guidebook I:	Literature to Entertain Literature to Understand One's Self
Guidebook II:	Literature to Understand Others Literature to Change Society Literature to Discover Beauty

While all of these five values of literature can be derived from most good literature, each section of the guidebooks concentrates upon one primary purpose or value for which literature is read through that section. Some of the examples of literature provided in one chapter may be the same as in another chapter; this is to illustrate that one book may have many values, and that the values of a particular book may be somewhat different for each reader, because each reader brings different experiences, interests, and needs to the same book.

Purposes

The chief purposes of WAYS TO EXPERIENCE LITERATURE are these:

1) to help students become mature readers and lifelong readers, by developing awareness of the many ways of experiencing literature and the many values of this mode of experiencing, for the individual reader;

2) to provide a guide for students in appropriate ways of reading literature which are likely to lead to maximum enjoyment of literature;

3) to provide a sound basis for improving reading in English or reading class, during the first weeks of the school year by the entire class together, and thereafter by each student independently; or

4) to make possible continuity in the reading and literature program in English classes, while class time may be devoted to other aspects of the language arts or to a variety of approaches to literature;

5) to develop ability to adapt to the differences in fictional and factual, literary and scientific, material;

6) to convey respect for the individual student and his or her need for choice of materials and for ways to use them, in order to make transfer of learning more likely;

7) to encourage full response to literature -- emotional, imaginative, and intuitive, as well as intellectual;

8) to provide a strong alternative to the authoritarian and book-report-centered approach to literature, which is the only way that many students and teachers have ever experienced literature.

Underlying Assumptions

The two guidebooks are based upon six major assumptions:

1) The student should be encouraged to consider the values by which he or she and others live and the possibilities of broadening or heightening these values.

2) Literature has the power to contribute richly to individual experience and so to human values.

3) Provision for "learning by doing" is necessary, in order to insure transfer of learning; therefore, we should encourage students to read for personal values now, if we want them to read for personal values throughout their lives.

4) Reading literature for personal values is one of many valid approaches to teaching literature, within a total English curriculum.

5) Development of a positive attitude toward reading can be accomplished more surely if the student is continually given opportunities for choice of reading experiences and related activities.

6) Development of a more positive attitude toward reading is likely to result in more reading -- and therefore in better reading, through practice.

Recommended Uses Within the Total English Curriculum

These guidebooks are designed primarily for independent use by students, not as a packaged course or curriculum although they are based upon

a series of courses developed by the author, and they could serve as guides to the development of similar courses. Little supervision of student use of the guidebooks should be necessary, if the student is not seriously deficient in reading skills, if he has chosen the guidebook that is most appealing to him, and if he has access to a wide choice of recommended literature upon which to transfer the approaches recommended.

While each student follows one section of a guidebook independently, the class as a whole can be studying other aspects of language arts (the nature of language, composition skills, creative writing, literature approaches from other points of view and so forth) to bring insights derived from use of the guidebooks to their other English studies.

Students should have available to them annotated bibliographies such as the current edition of BOOKS FOR YOU (NCTE), and they should be encouraged to add books to the lists in the guidebooks, and to write their own annotations and share them.

Teachers and students are likely to benefit if the teacher works in a self-selected guidebook along with the students.

Which individuals should be especially encouraged to follow one or more of the guidebooks?

These are some of the individuals for whom the guidebooks are likely to be particularly desirable:

1) students in an elective English course for which the approach in WAYS TO EXPERIENCE LITERATURE is complementary or supplementary (for example, an elective course, "Reading for Personal Values");

2) students in an elective English course directly related to the approach basic to WAYS: "Literature to Understand One's Self," etc.;

3) students in a traditional English curriculum who prefer to work independently, following a less traditional approach;

4) students in eighth grade who are more advanced in English than the majority of the class;

5) or average and advanced students in grade 12, with modification of the booklists to include more books for mature readers;

6) students in a developmental reading class.

Can students with reading problems enjoy using WAYS TO EXPERIENCE LITERATURE?

The guidebooks could be used in cross-age tutoring projects, or by friends whose reading levels are widely separate and who would like to work together.

Some Appropriate Ways to Evaluate Student Use of These Guidebooks

The goals implicit in WAYS TO EXPERIENCE LITERATURE are broad humanistic and process goals, rather than narrow, product-oriented "behavioral objectives." The goals relate primarily to developing positive attitudes -- toward reading, toward learning, toward self, and toward others. Developing positive attitudes is a vital way to elicit greater effort by the student in developing specific arts and skills taught through these guidebooks and by other means.

To be consistent with the nature of the guidebooks, evaluation of performance in using them should focus on 1) development of more positive attitudes toward reading, learning, self, others; 2) more original and fuller responses to literature, through feeling, thought, imagination, senses, and intuition; and 3) greater realization of the personal values of reading.

To further develop positive attitudes, the teacher should 1) write his evaluative comments on pages separate from the student's writing; 2) comment on specific strengths before offering suggestions for improvement; 3) keep in mind that, in the study of literature for its personal values, there can be no right-or-wrong answers; and 4) limit concern about the mechanics of writing to written responses that the student chooses to polish for formal excellence.

RECOMMENDED BIBLIOGRAPHY

Carlsen, G. Robert. Books and the Teen-Age Reader, 2nd Edition. New York: Bantam, 1980.

Dewey, John. Art as Experience. New York: Minton, 1934.

Duggins, James (Ed.). Teaching Reading for Human Values in High Schools, Columbus: Merrill, 1972.

Evans, Ellis D. Adolescents: Readings in Behavior and Development. Hinsdale, Illinois: Dryden, 1970.

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_____. "Helping More Students Become Mature Readers." English Journal, 69 (March 1980), 51-53.

_____. More Learning in Less Time. Hayden, 1979; 2nd Edition, Boynton/Cook, 1982.

New Literary History, I (Autumn, 1973). Entire issue, on "What Is Literature?"

Moffett, James A. and Betty Jane Wagner. Student-Centered Language Arts and Reading. Boston: Houghton-Mifflin, 1976.

Purvues, Alan. Elements of Writing About a Literature Work: A Study of Response to Literature. Champaign: National Council of Teachers of English, 1968.

_____. How Porcupines Make Love: Notes on a Response-Centered Curriculum. Lexington: Mass.: Xerox. 1972.

_____. Literature Education in Ten Countries. New York: Wiley, 1973.

Rosenblatt, Louise M. Literature as Exploration. 1938; rpt. New York: Noble, 1968.

Slatoff, Walter J. With Respect to Readers: Dimensions of Literary Response. Ithaca: Cornell University Press, 1970.

GUIDEBOOK I

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GUIDEBOOK I: Permissions and Acknowledgments

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"Summer Remembered," by Isabella Gardner. In Laurence Perrine, LITERATURE: STRUCTURE, SOUND AND SENSE. New York: Harcourt, 1970.

"Leisure," by W. H. Davies. In Laurence Perrine, LITERATURE: SOUND AND SENSE. New York: Harcourt, 1970, p. 817.

Pages from MORE LEARNING IN LESS TIME, by Norma B. Kahn. Rochelle Park, N.J.: Hayden, 1979. (2nd Edition, Boynton/Cook, 1984.)

TO THE READER OF THIS GUIDEBOOK:

This guidebook is one of two in a set called WAYS TO EXPERIENCE LITERATURE. The two guidebooks are based upon five values of literature for the individual:

Guidebook I: Literature to Entertain
Literature to Understand One's Self

Guidebook II: Literature to Understand Others
Literature to Change Society
Literature to Discover Beauty

While all five values of literature can be derived from most good literature, each section of the two guidebooks concentrates on one primary purpose or value for which literature is read through that section. Some of the examples of literature provided in one section may be the same as in another section; this is to illustrate that one book may have many values, and that the values of a particular book may be somewhat different for each reader, because each reader brings different experiences, interests, and needs to the book.

WAYS TO EXPERIENCE LITERATURE has been developed to increase realization of the personal values of reading. If we realize the many values of reading for us personally, we may develop the desire to read literature throughout our lives -- and so live fuller lives, through all the experiences by which books can enrich our lives and understanding. No one can experience actually every way of life and every adventure but all of us can experience more ways of life and more adventures through reading.

Look over both guidebooks before choosing the section you wish to follow first. In your preview, you will see many opportunities for choice: the sign /_/ indicates a question for you to answer or not, as you choose; the sign ( ) indicates an action for you to take or not, as you choose; the booklists are long and varied, to provide a wide choice of reading material -- both fiction and non-fiction You can place a ✓ within the /_/ and ( ) and beside the book titles that you choose. You can record in any one of many kinds of albums your response to the suggested questions, actions, and books. All these choices are provided because when we have choices, we are more likely to give our attention and our whole selves to an experience, and therefore we are likely to learn more.

In writing your response to a question, you may want to start with a statement made from the question, so that you will not have to refer back to the question when you want to reread your response. For example, your response to the question, "Why do you think it might be valuable to understand other people better?" might begin, "I think it might be valuable to understand other people better, mainly because . . . ."

In each of the sections of the guidebooks, several of the literary selections are followed by the same sequence of questions. The repeated sequence is meant to help you develop a pattern of questioning yourself whenever you read literature for the purpose that is the subject of that section. For example, in "Literature to Understand Others," on page 7 , "What are your first feelings and thoughts in response to the story? What others does this story help me to understand, and what is it that I understand better about them? Does the purpose for which you've read this story, understanding others, involve the central purpose of the story? If not, what does the central purpose seem to be, and how can you tell?"

As you read more and more books, during your use of this guidebook, consider starting your own annotated bibliography. You could share it with your class now and add to it as the years go by, using it as you would use a photograph album.

Many people contributed to the development of earlier versions of these buidebooks, over a period of seven years, and I am grateful to them all even though I cannot name them all here. For help with this latest versior I want to thank in particular Mrs. Roberta B. Hampson and her twelfth grade students at Conrad Weiser Senior High School in Robesonia, near Reading, Pa., during 1980-1982. Mrs. Hampson and her classes used all of the guidebooks and then gave me valuable suggestions for improving them.

All the people who contributed to the development of WAYS TO EXPERIENCE LITERATURE hope that you will find increasing value in reading literature.

LITERATURE TO ENTERTAIN

Introductory Discussion (Group)

☐ "Literature to Entertain": What does the title of this guidebook mean to you. What does "entertain" mean? What is "literature"? (There is no one absolute definition for these two words; what is your understanding of them?)

☐ What are some of the ways that the title "Literature to Entertain" can be interpreted, in regard to who is being entertained? For example, is literature entertaining only to a reader of literature?

☐ In using this guidebook, you'll be reading literature primarily "to entertain." What other values or purposes can you think of in reading literature?

☐ One book can have many values. Can you think of a book that you've read that has had several values for you? What were those values?

Introductory Questionnaire (Individual)

☐ What kind of material do you usually choose to read, beyond school assignments?

☐ What book or books do you think of as your favorite of all time? Why is this book, or these books, your favorite?

☐ What book have you read which you disliked? What especially did you dislike about the book?

☐ About how many books have you read in the past month? in the past year?

☐ What are your favorite television programs? Why?

☐ About how many hours a week do you spend watching television?

☐ What have been your favorite movies? Why?

☐ About how many movies have you seen in the past month? in the past year?

☐ Considering your answers to all of these questions, what have you found to be the relative advantages and disadvantages of books, television, and movies, insofar as they provide "entertainment"?

☐ What other values have you found in books, television, and movies, in addition to the value of entertainment?

☐ What other kinds of entertainment have you enjoyed, in addition to entertainment through books, television, or movies? Have you seen plays? Have you heard concerts?

( ) Browse through the list of books on the next few pages to find titles that appeal to you. In a library or bookstore, find these books -- and others -- to read for entertainment.

( ) Before deciding definitely on the books, read a few pages of each book to be sure that no more than one or two words on each page are unfamiliar to you. If meeting unfamiliar words is entertaining to you, skip this step.

( ) After reading a book of your choice, respond to one or more of these questions:

☐ What were some of your feelings and visions and thoughts as you read the book?

☐ What elements in the book seem to have contributed most to your having the feelings, visions and thoughts that you did?

☐ In what ways was the book you chose "entertaining" to you?

LITERATURE TO ENTERTAIN
Suggested Reading

Adventure, Fantasy, Science Fiction:

Adams, Richard. Watership Down. Macmillan, 1974.

Barrie, James. Plays and Stories. Dutton, 1971.

Belting, Natalia. The Earth Is On A Fish's Back: Tales of Beginnings. New York: Holt, Rinehart, 1965.

Cooper, Susan. Silver on the Tree. Atheneum, 1977.

Dickinson, Peter. The Blue Hawk. Atlantic Monthly, 1976.

Grahame, Kenneth. The Wind in the Willows. Scribner's, 1933.

Graham, Robin Lee and Derek Gill. Dove. Harper, 1972.

L'Engle, Madeleine. A Wrinkle in Time. Farrar, Straus, 1962.

_____. The Wind in the Door. Farrar, Strauss, 1977.

McHargue, Georgess. The Impossible People. Holt, Rinehart, 1972.

Sandburg, Carl. Rootabaga Stories. Harcourt, 1922.

For brief descriptions of each book, see the annotated booklists published by the National Council of Teachers of English and available in any library or perhaps from your English or reading teacher; for example, Books for You, Reading Ladders for Human Relations, and Your Reading.

Thurber, James. The Thirteen Clocks. Simon & Schuster, 1950.

_____. The Wonderful O. Simon & Schuster, 1957.

Tolkien, J. R. R. The Hobbit. Houghton Mifflin, 1938.

_____. The Lord of the Rings (a trilogy; you may want to read now only the first book, The Fellowship of the Ring) Houghton Mifflin, 1954-56.

Wollheim, Donald. The World's Best Science Fiction. Daw Books, annual 1972+.

Animals:

Aldridge, James. The Marvelous Mongolian. Little, Brown, 1974.

Hyde, Dayton O. Strange Companion. Dutton, 1975.

Mowat, Farley. Never Cry Wolf. Atlantic Monthly, 1973.

Walker, Frank. Jack. Coward, 1976.

Entertaining and Useful Information:

Berger, Melvin. The Supernatural: From ESP to UFO's. John Day, 1977.

Cooper, Jenry S., Jr. A House in Space. Holt Rinehart, 1976.

Greenfeld, Howard. Books from Writer to Reader. Crown, 1976.

Papanek, Victor and James Hennessey. How Things Don't Work. Pantheon, 1977.

Patent, Dorothy H. Evolution Goes On Every Day. Holiday House, 1977.

Rachlin, Harvey. The Songwriter's Handbook. Funk and Wagnalls, 1977.

Humor:

Cole, William, ed. The Fireside Book of Humorous Poetry. Simon & Schuster, 1959.

Fenton, Edward. An Island for a Pelican. Doubleday, 1963.

Gallico, Paul. Mrs. 'Arris Goes to Paris. Doubleday, 1958.

Gilbreth, Frank, and Ernestine Carey. Cheaper by the Dozen. Crowell, 1963.

Greene, Constance C. A Girl Called Al. Viking, 1969.

Guareschi, Giovanni. The Little World of Don Camillo. Farrar, Straus, 1951.

Jackson, Jesse. The Fourteenth Cadillac. Doubleday, 1972.

Ross, Leonard Q. The Education of Hyman Kaplan. Harcourt, 1937.

Twain, Mark. The Complete Short Stories of Mark Twain. Hanover, 1957.

Love and Romance

Behn, Harry. The Faraway Lure. World, 1963.

Hilton, James. Lost Horizon. Morrow, 1933.

Hunter, Kristin. The Soul Brothers and Sister Lou. Scribner, 1958.

L'Engle, Madeleine. Camilla. Crowell, 1965.

Livingston, Myra Cohn, ed. One Little Room, An Everywhere: Poems of Love. Atheneum, 1975.

Lockley, Ronald. Seal-Woman. Bradbury Press, 1975.

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McGraw, Eloise. Greensleeves. Harcourt, 1968.

Remarque, Erich Maria. Three Comrades. Little, Brown, 1946.

Segal, Eric. Fairy Tale. Harper, 1973.

Segal, Erich. Love Story. Harper, 1970.

Smith, Betty. Joy in the Morning. Harper & Row, 1963.

Stolz, Mary. A Love, or a Season. Harper & Row, 1964.

Woolf, Virginia. Flush, A Biography. Harcourt, 1933.

Sports:

Dygard, Thomas. Running Scared. Morrow, 1977.

Toomay, Pat. The Crunch. Norton, 1975.

Suspense:

Asimov, Isaac, Ed. Where Do We Go From Here? Fawcett, 1972.

Bradbury, Ray. Dandelion Wine. Bantam, 1964.

_____. Something Wicked This Way Comes. Simon & Schuster, 1962.

Chesterton, G. K. The Amazing Adventures of Father Brown. Dodd, 1958.

Doyle, Sir Arthur Conan. The Adventures of Sherlock Holmes, (Many editions)

DuMaurier, Daphne. Rebecca. Doubleday, 1948.

Estes, Eleanor. The Alley. Harcourt, 1964.

Freedman, Nancy. Joshua, Son of None. Delacorte, 1973.

Halley, Arthur. Airport. Doubleday, 1963.

Hamilton, Virginia. The House of Dies Drear. Macmillan, 1968.

Hansen, Harry, ed. The Pocket Book of O. Henry Stories. Washington, 1948.

Jackson, Shirley. We Have Always Lived in the Castle. Viking, 1962.

Kahn, Joan, ed. Some Things Dark and Dangerous. Harper, 1970.

O'Dell, Scott. Island of the Blue Dolphins. Houghton Mifflin, 1960.

Peck, Ira, ed. A Treasury of Great Ghost Stories. Popular, 1965.

Poe, Edgar Allen. Tales and Poems. (Many editions)

Sleator, William. House of Stairs. Dutton, 1974.

Stewart, Mary. Airs Above the Ground. Morrow, 1965.

_____. This Rough Magic. Morrow, 1964.

( ) On the next few weekends, choose to watch a television program that appeals to you as entertainment. Record, in any way you like, a discussion with one or more of your friends about how one of the television shows you watched for entertainment compares to one of the books you read for entertainment.

▱ What did you learn as a result of your discussion?

▱ What questions came to your mind as a result of your discussion?

▱ Why do you think that some people find one kind of book or television program (for example, humor) more entertaining than another kind of book or television program (for example, suspense)?

Folktales

☐ Historically (one might say, "in the story of mankind"), the first kind of literature to entertain was the folktale. What does the word "folktale" mean to you?

For most people, probably the most distinctive quality of the folktale is the story itself. Although the origin of most folktales is lost, the memorable stories are heard and passed on by retelling and re-enactment to generation after generation. For many people, the story is the quality that makes fiction most worth reading. E. M. Forster, one of the great modern writers of fiction in the English language, said that "we are all like Scheherazade's husband, in that we want to know what happens next."

Do you know the story of Scheherazade, the book called One Thousand and One Nights or Arabian Nights?

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According to an ancient Persian legend, Scheherazade married a Sultan of Persia, who had made a vow to marry a new wife every night and to strangle each wife the morning after the wedding.

Scheherazade avoided being killed by her husband, because each night, from her wedding night on, she told her husband a story -- a story such as "Sinbad the Sailor" or "Alladin and His Wonderful Lamp." When Scheherazade saw that the sun was about to rise, she stopped telling her story, leaving the Sultan in suspense. Every morning, the Sultan was so interested in hearing how the story would end that he spared Scheherazade's life, until on night number one-thousand-and-one, the Sultan gave up his terrible vow -- and the Sultan and Scheherazade lived happily ever after.

In one of Forster's non-fiction books, Aspects of the Novel, he describes a story as "a narrative of events, arranged in their time sequence . . . which keeps its audience awake by the words 'and then -- and then --' [p. 27, p. 86]." A story is poor, says Forster, only if it fails to make the audience care what happens next (p. 27).

( ) Here is a long list of books from which you may choose to read folktales that appeal to you. Since you're reading for entertainment, read only those stories that appeal to you. You may want to choose stories from a country where some of your ancestors lived.

Your choice is likely to be more satisfying if you first "taste" the books that appeal to you. Taste them by reading the first few pages; then decide whether the experiences the pages seem to promise are ones that you wish to know more fully. If you don't feel certain that you like the first taste, sample other parts of the book. If the book doesn't seem to suit your present tastes, try a different book.

FOLKTALES:
Suggested Reading

Check the titles on this page which seem appealing to you. Look for the titles in the library: folktales are usually numbered 398.

Read a page or two of each book you choose, to be sure that it is written at a level of difficulty appropriate for your reading for pleasure. Choose one - or more - books to read.

Addo, Peter. Ghana Folk Tales: Ananse Stories from Africa. Exposition Press, 1968.

Arnott, Kathleen. African Myths and Legends. Walck, 1963.

_____. Tales of Temba: Traditional African Stories. Walck, 1959.

Barash, Asher. A Golden Treasury of Jewish Tales. Dodd Mead, 1966.

Birch, Cyril. Chinese Myths and Fantasies. Walck, 1961.

Briggs, Katherine, and Ruth Tongue, ed. Folktales of England. University of Chicago Press, 1965.

Carpenter, Frances. African Wonder Tales. Doubleday, 1963.

_____. South American Wonder Tales. Follett, 1969.

_____. Tales of a Chinese Grandmother. Doubleday, 1937.

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Carpenter, Frances. Tales of a Russian Grandmother. Doran, Doubleday, 1933.

Chase, Richard. Grandfather Tales. Houghton Mifflin, 1948.

Courlander, Harold. Ride with the Sun. McGraw Hill, 1955.

Credle, Ellis. Tall Tales from the High Hills. Thomas Nelson, 1957.

De Angulo, Jaime. Indian Tales. Hill and Wang, 1953.

Delarne, Paul, ed. The Borzoi Book of French Folk Tales. Knopf, 1956.

Dorson, Richard M., General Ed. Folktales of the World Series (including Folktales of France, Folktales of Greece, Folktales of Norway, etc.) University of Chicago Press, 1963+

Edmonds, I. G. Trickster Tales. Lippincott, 1966.

Jagendorf, Moritz. New England Bean Pot. Vanguard, 1948.

Knappert, Jan. Myths and Legends of the Swahili. Nairobi: Heinemann Educational Books, 1970.

Lang, Andrew, ed. Arabian Nights. Longmans Green, 1946.

Leach, Maria. How the People Sang the Mountains Up. Viking, 1967.

Lester, Julius. Black Folk Tales. Greve, 1969.

Moray, Ann. A Fair Stream of Silver: Love Tales from Celtic Lore. William Morrow, 1965.

Nahmad, H. M., trans. A Portion of Paradise and Other Jewish Folktales. W. W. Norton, 1970.

Nic-Leodhas, Sorche. Sea-Spell and Moor-Magic: Tales of the Western Isles, Holt Rinehart, 1968.

Sheppard-Jones, Elizabeth. Scottish Legendary Tales. Thomas Nelson, 1962.

Singer, Isaac Bashevis. When Shlemiel Went to Warsaw and Other Stories. Farrar, Straus, 1968.

Walker, Barbara, and Warren Walker, ed. Nigerian Folk Tales. Rutgers University Press, 1968.

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☐ What were some of your feelings and thoughts as you read the book of folktales?

☐ What did the book cause you to see?

☐ What elements in the book seem to have contributed most to your having the feelings, visions and thoughts that you did?

( ) Instead of or in addition to reading folktales, you may want to listen to folktale recordings, for example, these:

Arabian Nights, read by Marian Carr. Libraphone.

Ashanti Folk Tales from Ghana. Folkways.

Folktales and Legends from Great Britain. Caedmon.

Folktales, Legends, Proverbs and Riddles of the Pacific Islands. Caedmon.

Irish Fairy Tales, read by Soebhan McKenna. Spoken Arts.

The Star Maiden and Other (American) Indian Tales. Caedmon.

[/] "Folktale" is a general term for many kinds of folk narrative, but each kind of folktale has a fairly precise definition. What do you know about the differences in kinds of folktales?

Imaginary folk tales
Animal tales
Legends
Myths
Tall tales

☐ Animal tales appear in different versions in various countries. For example, many countries have stories about an imaginary character who is a man when things are going well but turns into some kind of animal when things become difficult or dangerous. Which stories that you've heard or read have such a character?

☐ Why do you think that the kind of story described in the paragraph above is appealing to people in many countries?

☐ Do you think we can understand people of other cultures better by hearing or reading their folktales?

Ruth Benedict, one of the major anthropologists of this century, argues that folktales are only one aspect of a culture, one part of the "pattern of culture"; to understand a culture, folktales and other parts of the pattern must be considered in relation to the whole culture from which they have developed.

If you think of a culture from Ruth Benedict's point of view, what do you see as some of the problems involved in generalizing about a people just from reading or hearing their folktales?

☐ Folktales are one kind of folklore. "Folklore" includes arts, crafts, and customs, as well as folktales, ballads, superstition, games, and nursery rhymes. In America today, there is increasing interest in folklore; why do you think there is such interest now?

☐ What other values do you think folktales have in various cultures besides their value as "literature to entertain"?

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MAJOR PROJECTS

Choose one (or more) of the following projects. You may want to plan your project as you read your choice of folktale collections.

( ) Create new American versions of two or more folktales from other countries. Read the tales aloud to a friend or a group. Invite the listener(s) to guess the endings before you read them.

( ) Find several variations of what seems to be the same folktale from several different countries. Choose an appropriate artistic technique to illustrate the different versions. You may want to use comic-strip form, or paint several versions of the same scene as you imagine it in different versions of the folktale. (One example of a widespread folktale is "Cinderella"; you can find it in Perrault's book of French tales, in tales of the Zuni Indians, and in tales of Vietnam -- as "the Two Sisters.")

( ) Choose two or three stories to tell or tape record for a group of young children. Ask a librarian, or find a book to read, about effective ways to tell stories. Write about your experiences:

- Tell what stories you told and to whom
- Tell what you learned from telling the stories:
  a) about stories
  b) about the reactions of children to stories
  c) about yourself.

( ) With a group of students who share your preference, prepare a pantomine or a dramatization of several folktales that are related in some way (different tales from the same country, similar tales from different countries, or some other grouping that seems significant to you).

( ) Find several collections of folk ballads that have been set to music. Perhaps with a guitar or other musical instrument, sing -- and tape record if possible -- several ballads for your class. Include in your presentation full information about the origin of the ballads. (For example, American ballads like "Frankie and Albert," "John Henry," and "Casey Jones" are based largely on actual events.)

( ) Make a collection of jump-rope jingles or counting-out rhymes from children in your neighborhood or schoolyard. You might even ask older members of your family about the jingles and rhymes they remember from their earlier years. Include different versions of the same jingle or rhyme. Mark in some way the parts that are different in the different versions. Note all the reasons you can think of for the differences in the versions.

( ) Make a collection of superstitions remembered or even still believed by members of your family and by your neighbors or friends. Note all the reasons you can think of <u>for</u> and <u>against</u> believing these particular superstitions. Try to find the origin of the superstitions, in some of the

many books on the subject. For example:

Batchelor, Julie F., and Claudia Delys. Superstitious? Here's Why! New York: Harcourt, 1954.

Cohen, Daniel. Superstition. Mankato, Minn.: Creative Education Press, 1971.

Horvitz, Elinor L. The Soothsayer's Handbook--A Guide to Bad Signs and Good Vibrations. Philadelphia: Lippincott, 1972.

( ) Read several of the chapters in The Story Behind Great Stories, by Elizabeth Rider Montgomery (New York: Dodd, Mead, 1947), and then read the several "Great Stories" themselves. What did the stories behind the stories add to your enjoyment of the stories themselves?

( ) Look over a booklist such as the latest edition of Books for You,[5] to find books written in the first person that describe amusing incidents, actual or fictional. Read one or two of these books, or chapters that appeal to you in several of the books. Then think of one or more amusing incidents of your own which you think would make entertaining reading. Write a description of the incident(s) in the first person, looking back to the stories you read, as models.

[5]Published by National Council of Teachers of English, Urbana, Illinois.

( ) For a culture whose folktales you enjoy, ask your librarian to help you find an ethnography of the culture. An ethnography is a scientific description of the culture. Discuss with your teacher or other interested persons your understanding of the folktales having read the ethnography, and your understanding of the ethnography having read the folktales. Write about the folktales in relation to the ethnography in any form that seems appropriate to you.

( ) Invent your own project, to be an effective learning experience about folk tales or other "literature to entertain."

Poetry to entertain

( ) Listen to a recording of "Famous Poems that Tell Great Stories," read by a famous actor, Frederic March (Decca, 9040). You've probably read or heard a few of the poems before: "Gunga Din," "Paul Revere's Ride," "Annabel Lee," and others.

Here is one of the poems, "Annabel Lee" by Edgar Allen Poe, to follow as it is read by Frederic March.

Annabel Lee

It was many and many a year ago,
  In a kingdom by the sea,
That a maiden there lived whom you may know
  By the name of Annabel Lee;
And this maiden she lived with no other thought
  Than to love and be loved by me.

I was a child and she was a child,
  In this kingdom by the sea,
But we loved with a love that was more than love
  I and my Annabel Lee;
With a love that the winged seraphs of heaven
  Coveted her and me.

And this was the reason that, long ago,
  In this kingdom by the sea,
A wind blew out of a cloud, chilling
  My beautiful Annabel Lee;
So that her highborn kinsmen came
  And bore her away from me,
To shut her up in a sepulchre
  In this kingdom by the sea.

The angels, not half so happy in heaven,
  Went envying her and me;
Yes! That was the reason (as all men know,
  In this kingdom by the sea)
That the wind came out of the cloud by night,
  Chilling and killing my Annabel Lee.

But our love it was stronger by far than the love
  Of those who were older than we,
  Of many far wiser than we;
And neither the angels in heaven above,
  Nor the demons down under the sea,
Can ever dissever my soul from the soul
  Of the beautiful Annabel Lee:

For the moon never beams, without bringing me dreams
  Of the beautiful Annabel Lee;
And the stars never rise, but I feel the bright eyes
  Of the beautiful Annabel Lee;
And so, all the night-tide, I lie down by the side
Of my darling--my darling--my life and my bride,
  In her sepulchre there by the sea,
  In her tomb by the sounding sea.

--Edgar Allan Poe

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☐ What were some of your feelings and thoughts as you read this poem?

☐ What did this poem cause you to see or to hear or smell or taste or feel tactilely?

☐ What elements in the poem seem to have contributed most to your having the feelings and visions and thoughts that you did?

☐ What were some of the elements of one of these "Famous Poems that Tell Great Stories" that you found entertaining?

☐ To what extent did you find these same qualities in folk tales? in prose fiction?

( ) Here are two more poems that seem to be written especially to entertain. Choose one of the three poems, or any other poem you know and find entertaining, to read aloud.

Leisure

What is this life if, full of care,
We have no time to stand and stare.

No time to stand beneath the boughs
And stare as long as sheep or cows.

No time to see, when woods we pass,
Where squirrels hide their nuts in grass.

No time to see, in broad daylight,
Streams full of stars, like skies at night.

No time to turn at Beauty's glance,
And watch her feet, how they can dance.

No time to wait till her mouth can
Enrich that smile her eyes began.

A poor life this if, full of care,
We have no time to stand and stare.

-- W. H. Davies

☐ What were some of your feelings and thoughts as you read this poem?

☐ What did this poem cause you to see? or to hear or smell or taste or feel tactilely?

☐ What elements in the poem seem to have contributed most to your having the feelings, visions and thoughts that you did?

☐ In the poem "Leisure," how does the white space, after every two lines, seem to relate or contribute to the total meaning of the poem?

'Twas brillig, and the slithy toves
  Did gyre and gimble in the wabe:
All mimsy were the borogoves,
  And the mome raths outgrabe.

"Beware the Jabberwock, my son!
  The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
  The frumious Bandersnatch!"

He took his vorpal sword in hand:
  Long time the manxome foe he sought--
So rested he by the Tumtum tree,
  And stood awhile in thought.

And, as in uffish thought he stood,
  The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
  And burbled as it came!

One, two! One, two! And through and through
  The vorpal blade went snicker-snack!
He left it dead, and with its head
  He went galumphing back.

"And hast thou slain the Jabberwock?
  Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
  He chortled in his joy.

'Twas brillig, and the slithy toves
  Did gyre and gimble in the wabe:
All mimsy were the borogoves,
  And the mome raths outgrabe.

☐ What were some of your feelings and thoughts as you read this poem?

☐ What did this poem cause you to see? or to hear or smell or taste or feel tactilely?

☐ What elements in the poem seem to have contributed most to your having the feelings, visions and thoughts that you did?

☐ In "Jabberwocky," from Lewis Carroll's Through the Looking Glass, how is meaning conveyed, when many of the words have no clear meaning?

Drawing Conclusions about Literature to Entertain

☐ In what ways were the books that you read through this guidebook "entertaining"? Give specific brief examples to support your points; include the names of your books and their authors.

What other value did you find in the books, in addition to their value to entertain? Give specific examples to support your points.

( ) Read and think about the following quotation. Then describe your thoughts and feelings about the main idea expressed in the quotation. Support your points by examples from the books you chose from the book lists and from any other reading you have done.

"Have you ever rightly considered what the mere ability to read means? That it is the key which admits us to the whole world of thought and fancy and imagination? . . . That it enables us to see with the keenest eyes, hear with the finest ears, and listen to the sweetest voices of all time?"

--James Russell Lowell
(1819-1891)

Suggested procedure:

( ) Jot down your ideas in a column, as they occur to you.

( ) Organize your ideas, simply by numbering them in the order that seems most effective.

( ) Write your essay by developing the ideas you have listed, in the order in which you have numbered them.

( ) Start a new paragraph for each main idea.

( ) Proofread for clarity, punctuation, spelling.

☐ What questions do you have now about reading "to entertain"?

☐ How might you go about finding answers to your questions?

LITERATURE TO UNDERSTAND ONE'S SELF

Introductory discussion (group)

▱ What ideas do you have already about how literature can help you to understand yourself better?

▱ What does the word "understand" mean to you, in the context of "understanding one's self"?

▱ Why do you think it is valuable to understand yourself as fully as possible?

In many religions and philosophies, throughout history, knowledge of one's self has been called the highest knowledge that man can attain; and in some schools of psychology today understanding one's self is considered the most important way to become one's best self.

▱ What are other ways you know to understand one's self better, in addition to reading literature?

▱ What is literature? (There is no one absolute definition for this word; what does it mean to you, at this point?)

▱ What other values do you think there are in reading literature, in addition to understanding one's self better?

▱ What advantages can you think of in reading for a particular purpose, as you're encouraged to do through this guidebook?

▱ What disadvantages can you think of in reading for a particular purpose?

▱ What might you do to have the most advantage and the least disadvantage in reading with a conscious purpose?

Introductory questionnaire (individual)

▱ What have you already learned about yourself through reading?

▱ Can you name any specific books or other reading material through which you have learned about yourself?

▱ Why do you think it is valuable to understand yourself better?

▱ What are some of things about yourself that you want to understand?

▱ What book have you read recently that you especially enjoyed?

▱ Are you conscious of any difference in the way you read fiction or other literature in comparison to the way you read more factual material?

▱ Do you consciously adjust the way you read particular material according to your purpose for reading it? If you do, give examples.

Before beginning to read literature primarily to understand yourself, it should be valuable to consider what you know about yourself already.

☐ What are some appropriate ways you can think of to record what you know about yourself, for yourself?

( ) Use any of the ways that you've mentioned to record what you already know about yourself. If you prefer, try this form: make a list of all the different selves you are, in your relation to other people. Each description can begin with "I am . . ."; for example, you might say, "I am the youngest of five children." When you've thought of all the selves or roles you know, decide which self you have most in mind when you think of your "self," and which self seems to have the greatest effect upon the way you act most of the time.

Literature to understand one's self

( ) Look over the list of books on the following pages. Check the books you've read; mark "M" next to those you've seen in movie version; mark in some other way the names of books you think you might like to read.

☐ On the list, are there any books you have read that you would recommend as worth reading "to understand one's self"? (Note these.)

☐ Are there any books that you think should be added to the list? (Note these.)

Literature to Understand One's Self: Suggested Reading

Adoff, Arnold, ed. Black Out Loud: An Anthology of Modern Poems by Black Americans. Macmillan, 1970.

_____. Brothers and Sisters: Modern Stories by Black Americans. Macmillan, 1971.

_____. I Am the Darker Brother: An Anthology of Modern Poems by Negro Americans. Macmillan, 1968.

_____. It Is the Poem Singing in Your Eyes: An Anthology of New Young Poets. Harper and Row, 1971.

Agee, James. A Death in the Family. Grosset and Dunlap, 1963.

Aldridge, James. A Sporting Proposition. Little, 1973.

Alexander, Rae Pace, Comp. Young and Black in America. Random House, 1970.

Angelou, Maya. I Know Why the Caged Bird Sings. Random, 1970.

Angier, Bradford, and Barbara Corcoran. Ask For Love and They Give You Rice Pudding. Houghton, 1977.

Baron, Virginia O., ed. Here I Am! An Anthology of Verse by Young People in Minority Groups. Dutton, 1972.

Bell, Ruth et al. Changing Bodies, Changing Lives. Random House, 1980.

Bonham, Frank. Durango Street. Dutton, 1965.

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For brief descriptions of each book, see the annotated booklists published by the National Council of Teachers of English and available in any library or perhaps from your English or reading teacher; for example, Books for You, Reading Ladders for Human Relations, and Your Reading.

Bontemps, Arna, ed. American Negro Poetry. Hill and Wang, 1963.

Bridgers, Ellen Sue. Home Before Dark. Bantam, 1980.

Castaneda, Carlos. Journey to Ixtlan. Simon and Shuster, 1927.

Colmen, Hila. Mixed Marriage Daughter. William Morrow, 1968.

Cormier, Robert. The Chocolate War. Pantheon, 1974.

Davis, Gwen. Kingdom Come. Putnam, 1973.

Davis, Terry. Vision Quest. Viking, 1979.

Dizenzo, Patricia. Phoebe. McGraw, 1970.

Dunning, Stephen, ed. Mad, Sad, & Glad. Scholastic, 1970.

Dunning, Stephen et al., ed. Reflections on a Gift of Watermelon Pickle and Other Modern Verse. Scott Foresman, 1966.

Eagan, Andrea B. Why Am I So Miserable If These Are the Best Years of My Life? Lippincott, 1977.

Epstein, Jacob. Wild Oats. Little, Brown, 1979.

Everly, Jeannette. Escape from Nowhere. Lippincott, 1969.

Fox, Paul. A Place Apart. Farrar, Strauss, 1980.

George, Jean. My Side of the Mountain. Dutton, 1959.

Gold, Herbert. Fathers. Random House, 1967.

Gregory, Susan. Hey, White Girl! Norton, 1970.

Guitar, Mary Anne. Young Marriage. Doubleday, 1968.

Hamill, Pete. The Gift. Random, 1973.

Hansberry, Lorraine. Raisin in the Sun. Random House, 1959.

Head, Ann. Mr. and Mrs. Bo Bo Jones. Putnam, 1967.

Hentoff, Nat. I'm Really Dragged But Nothing Gets Me Down. Simon and Shuster, 1968.

Hunter, Kristin. The Soul Brothers and Sister Lou. Scribner, 1968.

Hesse, Hermann. Demian. Harper and Row, 1965.

_____. Siddhartha. New Directions, 1951.

Jarrell, Randall. The Animal Family. Pantheon, 1965.

Jordon, June. Who Look at Me? Thomas Y. Crowell, 1969.

Kerr, Judith. The Other Way Round. Coward, 1975.

Kerr, M. E. The Son of Someone Famous. Harper, 1974.

Kingman, Lee. The Year of the Raccoon. Houghton Mifflin, 1966.

Kissin, Eva, ed. Stories in Black and White. Lippincott, 1970.

Lampel, Rusia. That Summer with Ora. Watts, 1967.

Lawrence, D.H. Sons and Lovers. Viking Press, 1968.

L'Engle, Madeleine. Camilla. Thomas Y. Crowell, 1965.

Lifton, Robert J. and Eric Olson. Living and Dying. Bantam, 1975.

Livant, Rose A. Julie's Decision. Ives Washburn, 1969.

Mitchell, Joyce S. Free to Choose. Delacorte, 1976.

Myerson, Charlotte Leon. Two Blocks Apart: Juan Conzalez and Peter Quinn. Holt, Rinehart, and Winston, 1965.

Neville, Emily. It's Like This Cat. Harper and Row, 1963.

Noble, Iris. Megan. Messner, 1965.

Potok, Chaim. My Name Is Asher Lev. Knopf, 1972.

Ryan, Betsy, comp. Search the Silence: Poems of Self Discovery. Scholastic, 1974.

Russell, Terry and Renny. On the Loose. Sierra Club Books, 1967.

Saint-Exupery, Antoine de. The Little Prince. Harcourt, 1943.

Salinger, J.D. Catcher in the Rye. Little, 1951.

Sanford, David E. My Village, My World. Crown, 1969.

Scott, J. M. In a Beautiful Pea Green Boat. Chilton, 1969.

Shulman, Alix Kates. Memoirs of an Ex-Prom Queen. Knopf, 1972.

Southall, Ivan. Ash Road. St. Martin's Press, 1965.

Steinbeck, John. The Red Pony. Viking Press, 1945.

Strong, Jonathan. Ourselves. Atlantic-Little, Brown, 1971.

Ullman, James Ramsey. Banner in the Sky. Lippincott, 1954.

Wibberley, Leonard. Island of the Angels. Morrow, 1965.

Wilder, Thornton. Our Town (in Three Plays). Harper and Row, 1957.

Williams, Tennessee. The Glass Menagerie. New Directions, 1945.

Windsor, Patricia. The Summer Before. Harper, 1973.

Wojciechowska, Maia. Shadow of a Bull. Atheneum, 1964.

_____. Tuned Out. Harper and Row, 1968.

Reading Fiction to Understand One's Self

Before reading a book from the list of suggested reading, it should be helpful to read one or two short stories to develop a way of experiencing literature which you may want to apply on a longer piece of fiction.

( ) By yourself, or with the help of your librarian or teacher or a family member or friend, find a short story that appeals to you for reading to understand yourself. Four possibilities are "Too Early Spring," by Stephen Vincent Binet, "A Summer's Reading," by Bernard Malamud, "My Sister's Marriage," by Cynthia Rich, and "The Summer of the Beautiful White Horse," in My Name is Aram by William Saroyan.

☐ What were some of your first feelings and thoughts in reading the story?

☐ If you read the story primarily to understand yourself better, what questions might be helpful to ask yourself, about each story? Note these.

☐ What are some of your answers to your questions?

☐ Most fiction dramatizes a conflict between individuals or within an individual; did this fiction dramatize a conflict? If so, what were the forces in conflict in the story?

☐ Can you imagine yourself in the place of any one of the characters in the conflict? What would you have done in a similar situation?

☐ Why would you have behaved in such a way, in comparison with the character in the story?

☐ Think of one of the characters as a learner; what does he or she learn about himself or others or living, as the story progresses? What do you learn, through reading about the character?

☐ Which element(s) in the story seem to be of primary importance in conveying the central purpose: Is it the plot? The characters? the setting? the diction or distinctive language? the narrator or "point of view"? the title?

( ) In a library or bookshop, find some of the books on the list of suggested reading -- and perhaps find other books -- that seem likely to help you to understand yourself better.

Your choice is likely to be more satisfying if you first "taste" the books which appeal to you. Taste them by reading the first few pages, then deciding whether the experiences that these pages seem to promise are ones you wish to know more fully. If you don't feel certain that you like the first taste, sample other parts of the book. If the book doesn't seem to suit your present tastes, try a different book.

( ) Read a few pages in the books you're considering, to be sure that no more than a word or two on each page are unfamiliar to you; this way you can become more absorbed in the book, because you won't continually bump into words you don't know. If you like to meet unfamiliar words, skip this step.

( ) When you read the book you choose, try answering some of the same questions you've thought about in reading the short stories.

☐ What were your questions, and what were your answers?

Finding Informational Material to Understand One's Self

( ) Find and read at least one chapter in a scientific or factual book on a subject similar to the subject of the fiction you read from the list of "Suggested Reading." Jot down your thoughts and feelings about the relative value of the two works in accomplishing the purpose for which you read them.

☐ How would you go about selecting a scientific chapter to read?

☐ This subject requires reading "versatilely." What do you think that "versatile reading" means?

☐ How would you go about taking notes from the scientific material, so that you can include in your written assignment examples that illustrate your points?

The following pages, 40-44, describe some useful ways to read and take notes from informational material.

( ) Follow the suggestions on these worksheets. Check each step as you take it.

☐ Consider the word "bibliograpical," which appears in the middle of the next page. From this context and from clues in the structure of the word (biblio- + -graph), what do you think the word means? Check the accuracy of your guess by consulting a dictionary.

☐ Page 35 describes a way to develop a habit or hobby of strengthening your vocabulary. Follow this way as you read literature and informational material for this guidebook and, for other recreational reading, and school work.

DEVELOPING A HABIT—OR HOBBY—OF STRENGTHENING VOCABULARY

1. From your reading or listening, write every unfamiliar word on an index card.

   (a) Note the phrase in which you found the word (or page and part-of-page—indicated by A, B, C, D, E—noting the phrase later).
   (b) Guess the meaning from the context of the word and from structural clues, but do not write down your guess. Read on.
2. After collecting a number of words, add to each index card (using a good dictionary)[1] the following information:
   (a) Any part of the pronunciation you're not sure about
   (b) Phrase in which you found the word (with quotation marks)
   (c) Derivation, if it will help you remember the meaning
   (d) Meaning appropriate for the context quoted
   (e) Other useful meanings, synonyms and antonyms
   (f) Definitions of unfamiliar synonyms or antonyms (to clarify any subtle differences between these and the key word)
   (g) Other forms of the word
   (h) Word on the back of the card for drill purposes
3. Study new words in odd moments, thinking of ways you might use them in actual contexts. For each word:
   (a) Study the spelling, definition, and any other information you have noted about the word.
   (b) Write the word from memory; check immediately for accuracy.
   (c) Recite the definition and other information from memory; check immediately for accuracy.

Study new words in odd moments, thinking of ways you might use them in actual contexts.

[1] For studying in your major field or at a level above that of an introductory course in a discipline new to you, you should own an authoritative dictionary specific to the field, for example, in literature, C. Hugh Holman's *Handbook to Literature* (Odyssey Press).

Reading expository material for study purposes

Such material includes books and articles listed in bibliographies, *not* major textbooks that should be mastered and *not* imaginative literature.

1. Preview the assignment, including:
   (a) The Preface and/or Table of Contents
   (b) The summary and conclusion (this *alone* may be sufficient for the preview)
   (c) All headings or the first sentence in each long paragraph (if the summary and conclusions are insufficient)
2. Tell yourself from memory what you've learned from the preview.
3. Think about:
   (a) The purposes of the instructor in making the assignment
   (b) The apparent purposes of the author
   (c) Your additional purposes in reading the material
4. Formulate and note a few questions related to the purposes you've thought about.
5. Read to answer the questions you've formulated.
6. Pause occasionally to try to answer the questions you've formulated.
7. Take brief "notes" *during* reading
   (a) By bracketing in the margins and/or by *very sparse* underlining (if the book is your own)
   (b) By noting pages and parts-of-pages (A, B, C, D, E) from which you may want to take written notes eventually (see p. 11).
8. Take more extensive notes *after* reading; include any ideas of your own in response to the material.
   (a) For summarizing, take (preferably type) notes

from your page notations on full-size paper, with sufficient indentations to indicate relationships between organizing ideas and supporting ideas.
   (b) For research papers, take notes from your page notations on index cards or on small note-pad pages.

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Questioning to encourage critical and creative reading of any expository (factual or theoretical) material

The following questions can serve as a useful stock from which to draw in thinking about and taking notes on expository material. To increase your interest, attention, and memory, your initial question should be, "What, in this material, is of particular interest to me?"

To increase your interest, attention, and memory, your initial question should be, "What, in this material, is of particular interest to me?"

1. *Critical questions: analysis*
   (a) What authority or credentials does the author bring to the subject?
   (b) What does the author state?
   (c) What does the author imply? Assume?
   (d) Is the argument valid (internally consistent, logical; do the conclusions follow from the premises)?
   (e) Is the argument reliable (supported by evidence, authentic)?
   (f) Does the form strengthen or support the content (by being clear, concise, coherent)?
2. *Creative questions: synthesis*
   (a) How does the material relate to:
      (1) my own experience?
      (2) other sources, oral or written?
         i. from other schools or other fields
         ii. based on other paradigms or other theories
         iii. by other authors in the same school or field
   (b) What additions can I think of (improvements, more evidence, additional arguments, new questions)?

3. *Creative questions: applications*
   (a) What applications can I think of?
   (b) For whom might this have value?
   (c) How can this change *me*?

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Reading Fact and Fiction to Understand One's Self

☐ What are some of the differences between literary material (poetry or fiction, for example) and scientific material, which indicate that a different approach should be used in reading each of them?

( ) One of the differences between literary and scientific material is the language. This is an important point which may be easier to remember if you illustrate it graphically. Draw a long horizontal line to picture language as a continuum, with purely scientific language at one end and purely poetic language at the other.

☐ What distinguishing features can you think of for the two extremes of language? Build a list of discriptive terms at each end of the horizontal line.

☐ What are some of the possible differences between the meaning of the word "light" in a general science or physics textbook, and the meaning of the same word in the Psalm that begins "The Lord is my light . . ."? Or the same word in the lines by Dylan Thomas,

Do not go gentle into that good night,
Rage, rage against the dying of the light.

☐ Where do the books you chose to read seem to fit on the continuum of language?

( ) Consider the differences in the ways we might read fiction and scientific or other informational material in view of the differences in their nature:

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Through this guidebook, you have been invited to consider some of the distinguishing qualities of literary fiction. These qualities include 1) its primary concern with individual human beings; 2) its appeal to our feelings, senses, imagination, intuition, intellect, especially through its distinctive language; 3) its organic nature, that is, the way in which every element of its form (not merely the meaning of the words) contributes to its total meaning and effect.

Experiencing a work of fiction is like experiencing a new friendship. We might best experience it with all of our faculties alert and open to the new experience. We tend to remember fiction easily, when we read it willingly and when it is well-written, because we are involved in it with all of our faculties.

In reflecting on the experience of fiction (or of a new friendship), we might most appropriately ask ourselves, "What does the fiction (or new friendship) cause us to feel? What does it cause us to sense and imagine and think? What does the total meaning of the fiction seem to be? How might it change me?"

Scientific and other informational material is usually distinguished by qualities that contrast with those of fiction. The qualities include primary concern with ideas or with human beings in terms of groups; 2) appeal primarily to our intellects or reason; 3) meaning conveyed largely by the precise meaning of the words and sentences, in a map-like structure. Approaching a scientific book is like driving to an unfamiliar place. We might best approach it by studying the map of the route before proceeding. The "map" is the organization of the material and the "textual aids"; we can study it by previewing it -- reading the summary and concluding paragraphs, the headings or the key sentences. After studying the map, we can decide what purposes we may have in reading

the material fully, the rate (slow, moderate, fast) which we should read it in view of our purposes and the relative difficulty of the material. We tend to remember non-fiction well only when we study the map, the organization of all the details in a structural pattern.

In reflecting on the scientific work and its map, we might most appropriately ask ourselves questions that remind us that this is only one map of a particular territory; we should compare this map with other maps and we should follow every map with caution, critically as well as appreciatively.

You may think of more of the distinguishing features of the poetic and scientific material as you consider the poems that follow, in contrast to the informational book you have read.

( ) Try reading both poems silently, then aloud, for the human experience expressed in each. Then choose one of the poems -- or both, if you wish -- to consider with special care.

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Acquainted with the Night

I have been one acquainted with the night,
I have walked out in rain--back in rain.
I have outwalked the furthest city light.

I have looked down the saddest city lane.
I have passed by the watchman on his beat
And dropped my eyes, unwilling to explain.

I have stood still and stopped the sound of feet
When far away an interrupted cry
Came over houses from another street,

But not to call me back or say good-by;
And further still at an unearthly height,
One luminary clock against the sky

Proclaimed the time was neither wrong nor right,
I have been one acquainted with the night.

-- Robert Frost

☐ What were some of your feelings and thoughts as you read this poem?

☐ What did this poem cause you to see? or to hear or smell or taste or feel tactilely?

☐ What elements in the poem seem to have contributed most to your having the feelings, visions and thoughts that you did?

☐ What is the human experience that comes through this poem to you?

☐ What are some of the ways that the persona has been "acquainted with the night"?

☐ What are the persona's feelings about the night? Do these feelings seem to change in the course of the poem?

☐ Have you had any of the experiences or feelings about night which are expressed in this poem?

Distinct
☐/ changes in the formal elements of a poem are clues to the reader of a change in the tone of the poem, or in the attitude of the persona.

Do you see in this poem a distinct change in the form?

☐ What kind of change in the persona's attitude toward night is suggested in the last two lines?

☐ Does the first line, "I have been one acquainted with the night," take on any new meaning when it is repeated at the end of the poem? If so, in what ways has the meaning changed?

☐ Consider the word "persona." From the context on this page and from clues in the structure of the word, what do you think the word means? Check the accuracy of your guess by consulting a dictionary.

☐ What value do you find in this poem for you, in your life?

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Summer Remembered

Sounds sum and summon the remembering of summers.
The humming of the sun
The mumbling in the honey-suckle vine
The whirring in the clovered grass
The pizzicato plinkle of ice in an auburn
uncle's amber glass
The whing of father's racquet and the whack
of brother's bat on cousin's ball
and calling voices call-
ing voicesspilling voices . . .

The munching of saltwater at the splintered dock
the slap and slop of waves on little sloops
The quarreling of oarlocks hours across the bay
The canvas sails that bleat as they
are blown. The heaving bouy bell-
ing HERE I am
HERE you are HEAR HEAR

listen listen listen
The gramophone is wound
the music goes round and around

BYE BYE BLUES LINDY'S COMING
voices calling calling calling
"Children! Children! Time's Up
Time's Up"
Merrily sturdily wantonly the familial voices
cheerily chidingly call to the children TIME'S UP
and the mute children's unvoiced clamor sacks the
/summer air
crying Mother Mother are you there?

--Isabella Gardner

Summer Remembered

☐ What were some of your feelings and thoughts as you read this poem?

☐ What did this poem cause you to see? or to hear or smell or taste or feel tactilely?

☐ What elements in the poem seem to have contributed most to your having feelings, visions and thoughts that you did?

☐ Who seems to be speaking in the poem?

☐ When does the persona seem to be speaking, in relation to the actions she describes?

☐ Why did you slow down in reading the last two lines?

☐ What is the effect of the slower pace?

☐ How do you feel about the human experience that this poem conveys?

☐ Does this poem seem valuable in increasing your understanding of yourself?

( ) In collections of poetry that appeal to you, find one or more poems that seem to help you to understand yourself better -- your values, your dreams, your worries, your fears.

( ) Ask yourself questions about the poems like the ones you chose to answer about "Acquainted with the Night" and "Summer Remembered."

☐ What were your questions, and what were your answers?

64 ☐ Can you think, now, of more of the distinguishing features of poetic, as compared to scientific material?

Major Projects

A major project is likely to be your most memorable learning experience through this guidebook. Read the list of suggested projects that follow and ask your teacher any questions you may have about them. You may prefer to invent a project of your own.

( ) Collect photographs from different years of your life. Arrange the photographs in some way to show how your physical appearance reflects changes in your self-concept and attitudes. You may want to write captions for the pictures. Write an essay or story or poem about how your feelings and attitudes have changed in relation to the way you look in the photographs.

( ) Think back over your childhood and consider your present life with your family; then write a letter to the "self" you will be when you are a parent. Tell yourself as many as possible of the general and specific ways you hope you will behave when it's your turn to be a parent.

( ) Find in the library several anthologies of poetry, or several books of poems by different poets. Browse through the books, reading many poems in each. Note the pages of the poems you like especially. When you have finished your reading, type about ten of the poems that you decide are your favorites. Add to the collection a brief description of what you have learned about yourself through your choice of poems. Include a list of the books in which you found the poems.

( ) At the end of each day, for about two weeks, note your responses to these questions:

What did you do that made you feel most pleased about yourself?

Did you strongly agree or disagree with anyone?

What happened that made you very happy?

What choices did you make?

Draw some conclusions about the values that your pattern of answers seems to indicate. Write a summary of the ways you have benefited from this project.

( ) Browse in the library for informational material on subjects that you think will help you understand yourself better--perhaps books or pamphlets on choosing a career, dealing with parents, smoking, overweight, drugs, sex. Check out the book (or books) you decide will be helpful.

Preview the book; find a chapter of particular interest to you; preview the chapter. Read the chapter jotting down the pages and parts of pages that have material you think is worth noting. After you've finished the chapter, return to the pages you've jotted down and take notes from them, using abbreviations and your own words as often as possible and using quotation marks for all direct quotes. Note any questions or ideas you may have about the material for you, in your life.

( ) By the use of interviews, family letters and records, a) trace your family "tree"; b) write or tape-record stories of family adventures; and c) investigate child-rearing practices and other influences which you believe have affected you significantly. Summarize what you learn.

( ) Compare the relative value for you, personally, of the attitudes toward death expressed in three or more of the following writings:

- Lyrics of songs
  For example: Procul Harum's "About to Die" in the album Home; Laura Nyro's "And When I Die"; George Harrison's "The Art of Dying" in the album All Things Must Pass.

- Poetry
  For example: "When I Have Fears That I May Cease to Be," by John Keats; "Passing the Graveyard," by Andrew Young; "Do Not Go Gentle Into That Good Night," by Dylan Thomas.

- Fiction
  For example: The Pigman, by Paul Zindel (Dell, 1968), or Eric, by Doris Lund (Lippincott, 1974), or "The Wall," a short story by Jean-Paul Sartre.

- Biographical or autobiographical essay
  For example: Death Be Not Proud, by John Gunther; "An Experience of Cancer," by John B. Bennett and Stanley E. Sagov (Harpers, November 1973, pp. 94-102); "Cramp," by Mark Jury and Dan Jury (Psychology Today, February 1976).

- Magazine articles reporting scientific information
  For example: "Learning to Die," by Thomas Powers (Harpers, June, 1971, pp. 72-80); "Beyond Dying," by Jerry Avorn (Harpers, March, 1973, pp. 56-64).

- Longer non-fiction: On Death and Dying, by Elizabeth Kubler-Ross (Macmillan, 1969).

- Films: feature length
  For example: The Wild Bunch; Love Story.

- Films: short (available from many public libraries)
  For example: "Omega"; "Death"; "The Day Grandpa Died."

( ) Compare the relative values for you of attitudes toward life expressed in musical lyrics, poetry, fiction, essays, magazine articles, longer non-fiction, and films, which you discover for yourself.

A good way to begin might be to find in a library BEHOLD MAN: A Photographic Journey of Discovery Inside the Body, by Lennart Nilsson and Jan Lindberg (Little, Brown, 1974). Look through this book of remarkable photographs, then search other appropriate books with the help of a librarian.

Drawing Conclusions About Literature to Understand One's Self

Choose one of the following two quotations and questions as the basis for drawing conclusions about literature to understand one's self:

( ) Think about this poem by Walt Whitman, "When I Read the Book":

> When I read the book, the biography famous,
> And is this then (said I) what the author calls a man's life?
> And so will some one when I am dead and gone write my life?
> (As if any man really knew aught of my life,
> Why even I myself I often think know little or nothing of my real life,
> Only a few hints, a few diffused faint clews and indirections
> I seek for my own use to trace out here.)

Question: What "few hints" have you learned about yourself as a result of your experiences in this guidebook?

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( ) Consider the following idea about "fictions":

> "We do in our own lives what authors do in books -- we create scenes and characters and out of them make a story, which when we die will have been out biography. Each man tells the story of his own life. But it is an unrepeatable fiction. Perhaps that is why the dynamics and techniques of the fictions we find in books and films, in plays and in comic strips, continue to fascinate. They provide on-the-job training for the authors we must all become . . . ."*

Question: What literature have you read through this guidebook which has helped you to "create the story" of your own life? Describe some of the specific ways in which the reading has helped you to do this.

/ / What books do you recall from your childhood which helped you to create the story of your life? Describe some of the specific ways in which books helped you to do this.

/ / What questions do you have now about yourself and about reading literature to "understand one's self"?

/ / How might you go about finding answers to your questions?

( ) Reread the questions on the introductory questionnaire in this guidebook. Are there any questions that you would answer differently now than when you wrote the answers first? Write new answers to these questions.

*From Alvin P. Kernan et al., Man and His Fictions (New York: Harcourt, 1973), p. 410.